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ROMANCE in making TAPESTRIES

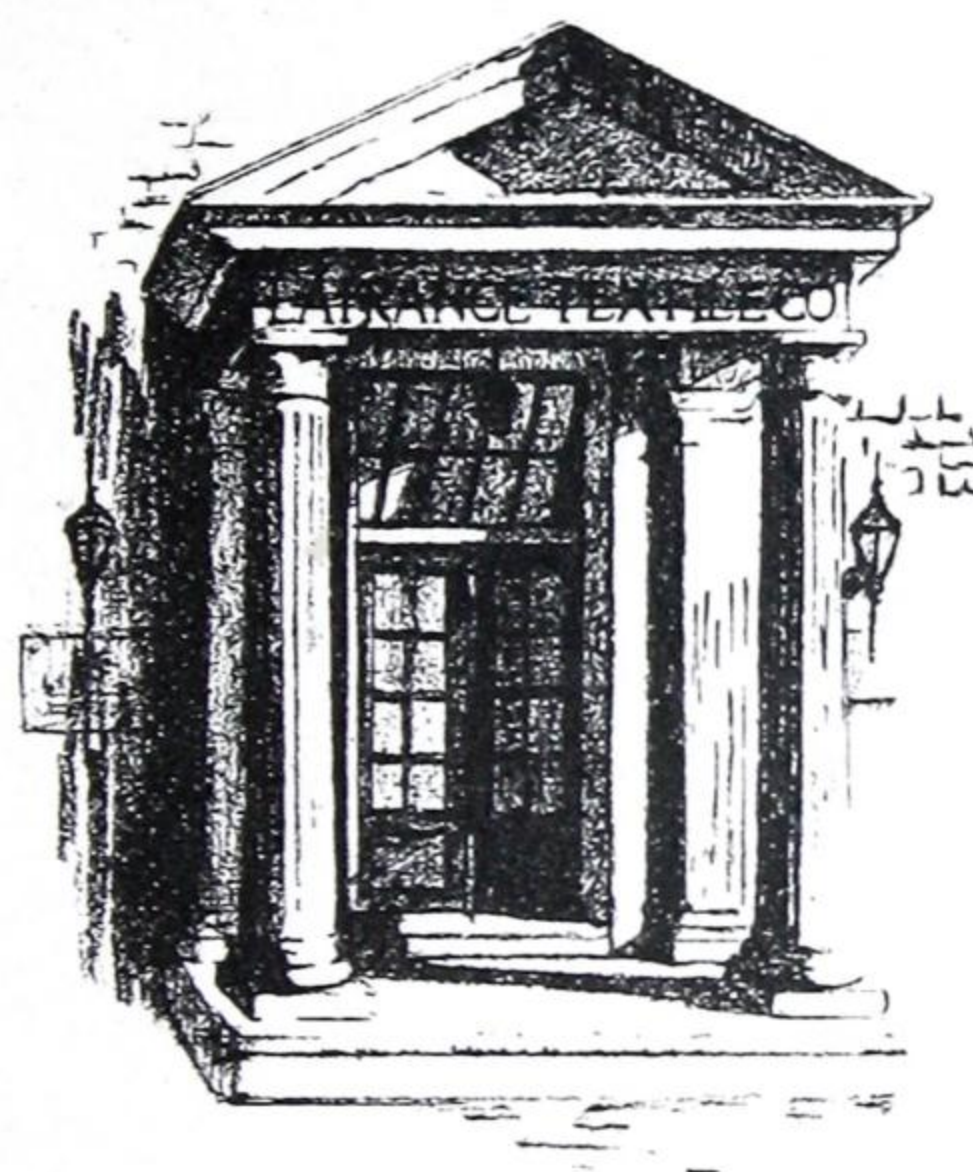


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LA FRANCE TEXTILE CO.
FRANKFORD, - - PHILADELPHIA, PA.



Romance in Making Tapestries



La France Textile Co.
Frankford, Philadelphia, Pa.



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Romance in Making Tapestries



The art of Weaving is one of the great Arts which Nature by means of instinct or by inclination of the imitative faculty has taught mankind.

The craft is of such great antiquity and so general in its range over the entire earth, that any inquiries as to its origin can be but useless, and any theory but hypothetical. Savage races, only a step above creation, have practiced it from time immemorable, and the cultured nations have vied with each other in its exercise. At the present time, one of the most valuable assets of a nation is its capability to produce woven materials.

The subject of Tapestry is one of universal interest. It appeals to the poetic, artistic and historical elements in our nature, and to the romantic most of all.

A genuine Tapestry is as much a triumph of art as Rembrandt or a Raphael, and is just about as hard to imitate.

Tapestry is mentioned in the Bible, the Homeric Epic, and many other classics. The record of Tapestry making provides many facts, and throws curious significant side-lights on history.

Tapestry was woven in western Europe from a very early period and weaving probably formed the household occupation, as was the case in times comparatively recent



The making of tapestry as a fabric is a simple process, it has been practiced by people of primitive civilization, it may be said, all over the world. It was well understood by the civilized nations of ancient times, and especially by Egyptians. Three fragments of Tapestry are exhibited in the Cairo Museum, and in one of these appears the Cartouche of Thoutmosis the Third, indicating that it was woven

in the homes of the Scandinavian Peasantry. In the Netherlands, France, Germany and England during the early Mediaeval period, much tapestry was made in the Monastic Institution; and the Tapestry weavers formed themselves into corporations or guilds, those of Paris receiving their Charter of Rules and Privileges towards the end of the Thirteenth Century,



about 1400 B. C. That Tapestry weaving was known to the Greeks is proved by fragments of Grecian manufacture which were found in a tomb constructed in the third or fourth century B. C. and which are now placed in the Museum of Hermitage, St. Petersburg, and also from numerous references to it in Greek Literature. From these, it is a comparatively short step to the innumerable pieces of dress material and hangings found in sandy cemeteries of upper Egypt belonging to the first twelve centuries A. D. Many of these Coptic weavings show Roman and Mohammedan influence in design.

During the Seventeenth Century the leading feature was the establishment of the great royal manufacturers in France and England, by importation of Flemish weavers. By this means King Henry the Sixth inaugurated high-low loom work in 1607. And King James the First of England founded a colony of expert weavers at Northlake in 1619.

The consolidation of the different Parisians' Shops as the Gobelins, in 1662 by Louis XIV, the

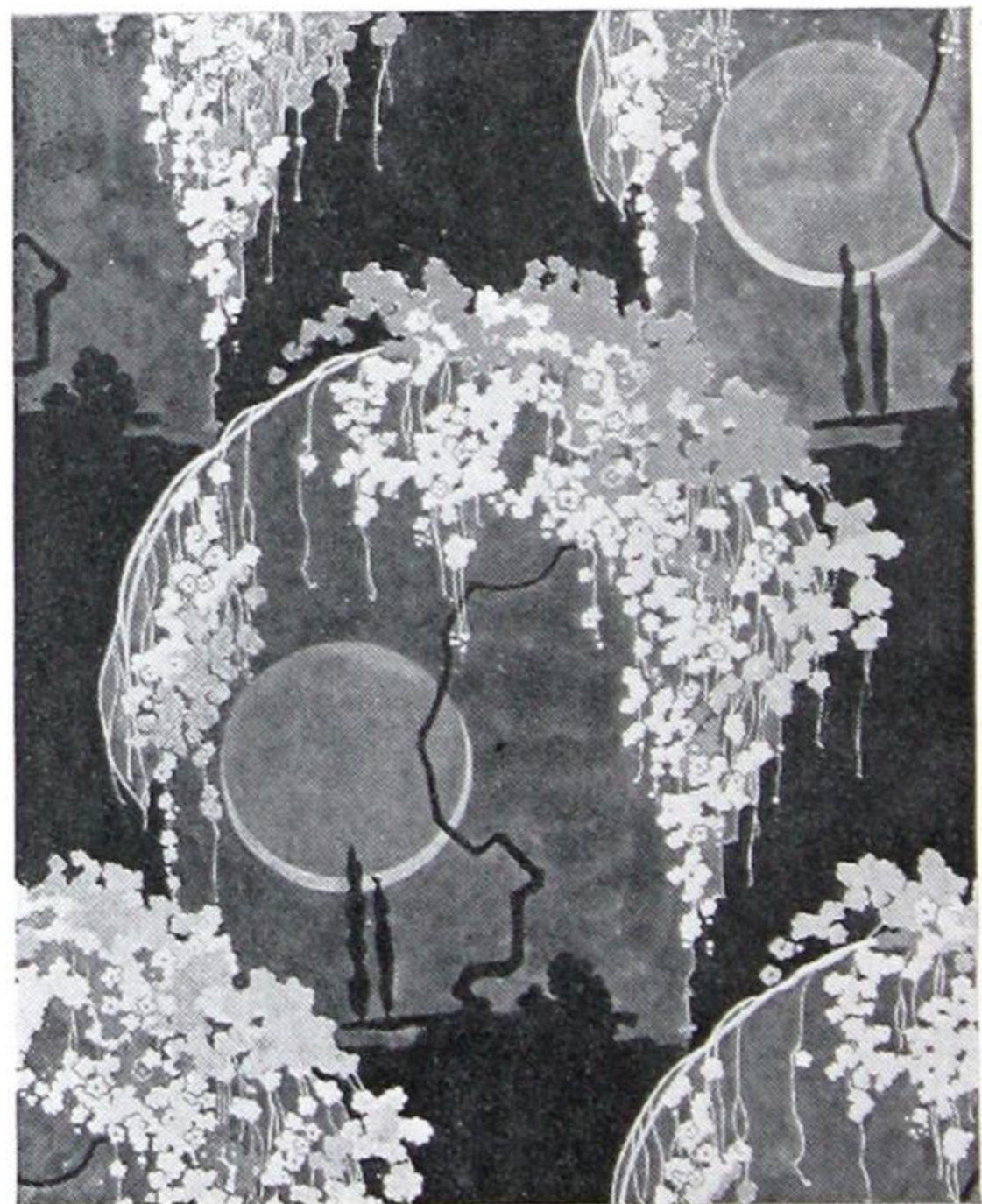


Tapestry Woven in Silk, Wool and Cotton



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Preparing Designs

establishment of the Beauvais manufactory in the following year, the assistance rendered already existing workshops at Dubosson and Tours by royal charter made possible for France to attain an initiative in Tapestry needlepoint weaving that that country has easily maintained to the present day.

Many great National Events have been commemorated by woven representations; for example the "Defeat of Armada," or the "Victories of the Duke of Marlborough." The most astute Sovereigns and Princes often paved the way to negotiations and treaties by bestowing gifts of costly Tapestries.

Recently, the President of the French Republic, in the name of the Nation sent a wedding gift of a Goeblin Tapestry to the Daughter of the President of the United States of America.

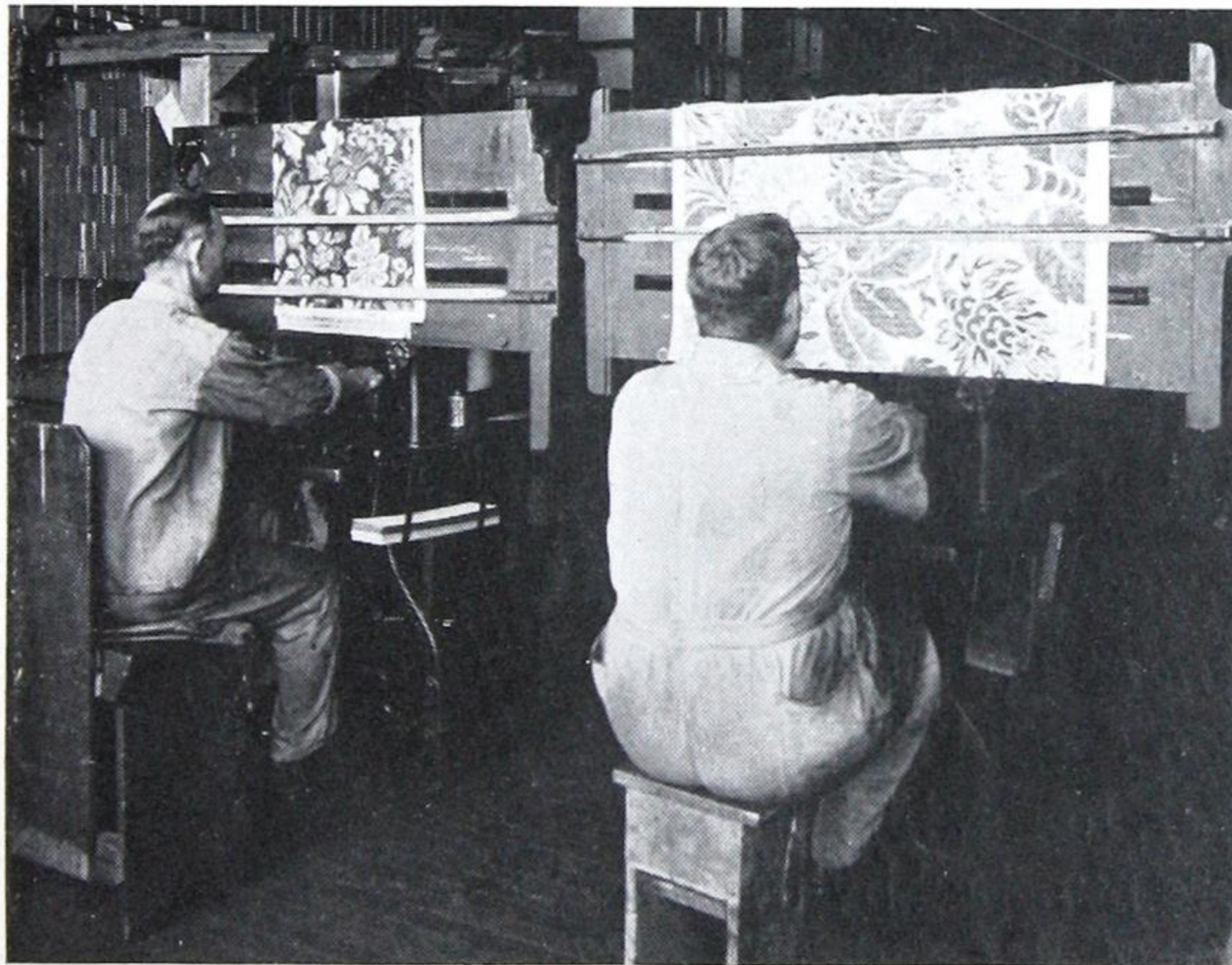
There is a distinction between the modern interpretation of the word TAPESTRIES, and that one applied to works

ROMANCE IN MAKING TAPESTRIES

of antiquity, which includes not only wall hangings, draperies, but various other designs, woven fabrics including lace and embroidery.

We feel assured that this brief outline of the weaving of ancient Tapestry denotes beyond doubt the Romance attached to the craft and we wish to emphasize as we go on that the weaving of Tapestry on a modern mechanical scale on power looms still retains the romantic aspect of it.

It is therefore the purpose of this booklet not to deal with the Antique Tapestries as far as their origin, history and identification is concerned, but to give a brief and elementary explanation as to the present day manufacture, especially pertaining to same in Philadelphia, the Tapestry center of the World.



Punching the Cards Which Make the Record That Only
the Loom Understands



The simple shuttle work represents the craft in its elementary form. The Tapestry weaving is but little more advanced in developments. The invention of a color selector machine by a Frenchman, Jacquard, when Napoleon was at the top of his fame, gave a mighty impetus to the Tapestry Industry.

The invention of his mechanism and punched cards, which put colors in Tapestries as other punched cards put music in a player piano, or as Edison's invention makes a Phonograph play Grand Opera. So, mechanically speaking, there is but small difference between the design of the beautiful Tapestry on your furniture and the melodies which pour from your "talking machine."

The design of Tapestry is drawn, and then transferred on special blocked out paper, from which the cards are punched by the cardcutters. Remarkable results are accomplished

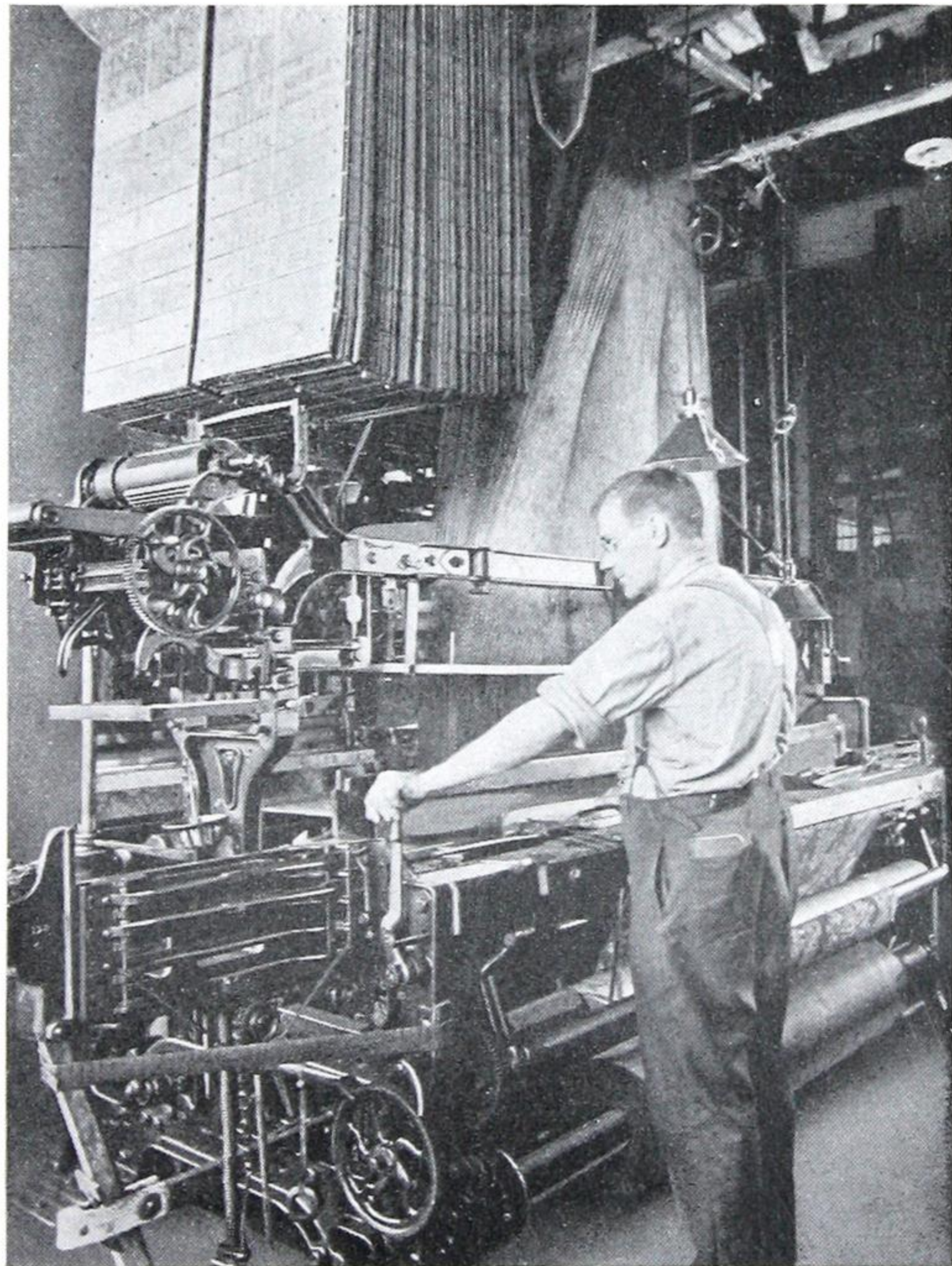


thru various colors in the warp, and the colors of the yarn in the shuttles flying across the loom. Outside of these regular colors, various blendings and combinations of colors can be obtained and very often it is difficult to foretell the results until the actual trial is made.

The setting of a loom which produces simultaneous weaving of the cloth in a range of colors and designs, demands long and careful preparation.

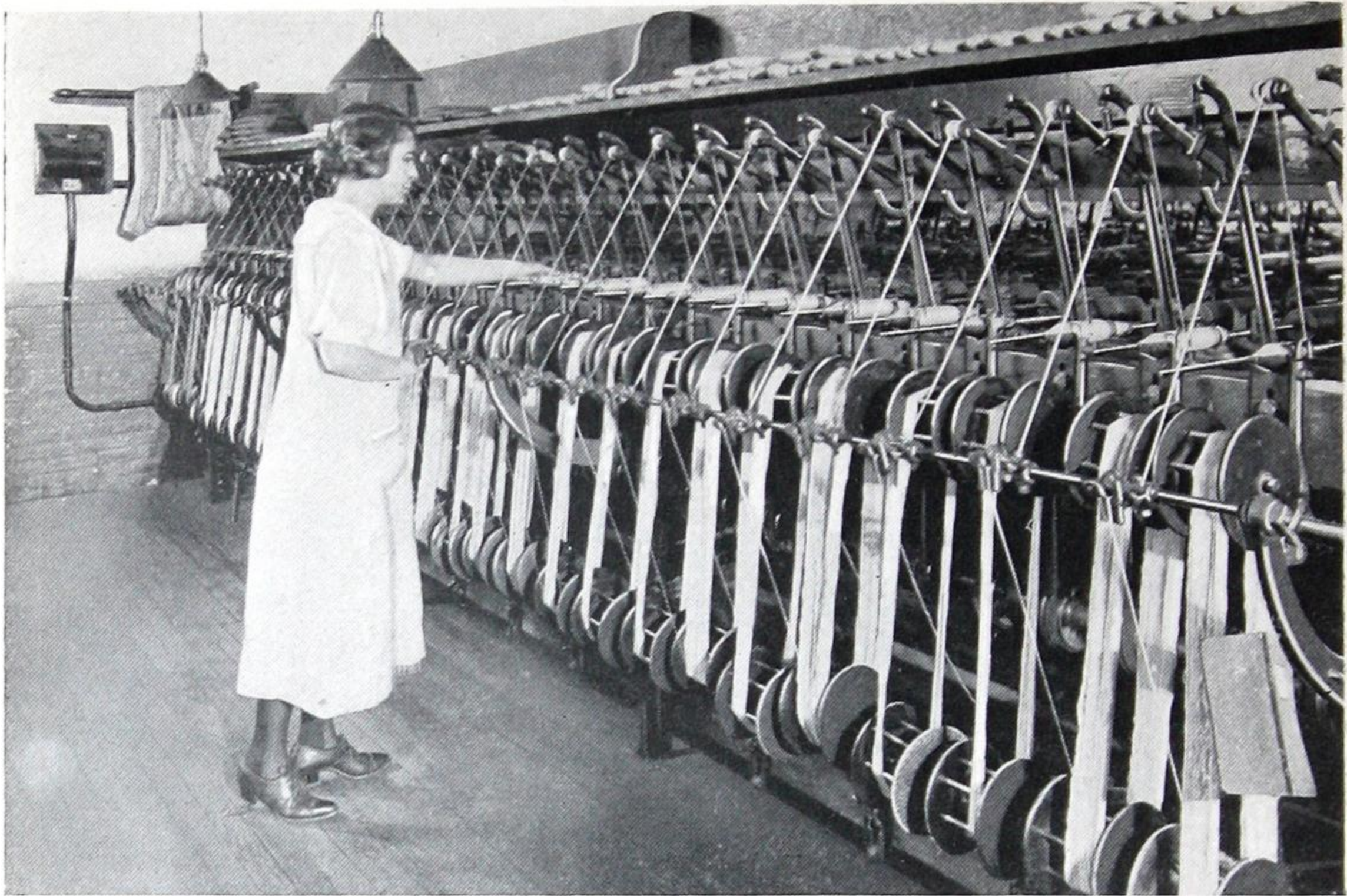
Many months elapse before a single yard of cloth can be turned out.

To the layman nothing is more mysterious than the ability to transfer the colors and designs from the sheets of paper prepared by the



Weaving Tapestry. Note Cards Above Which Constitute the Pattern

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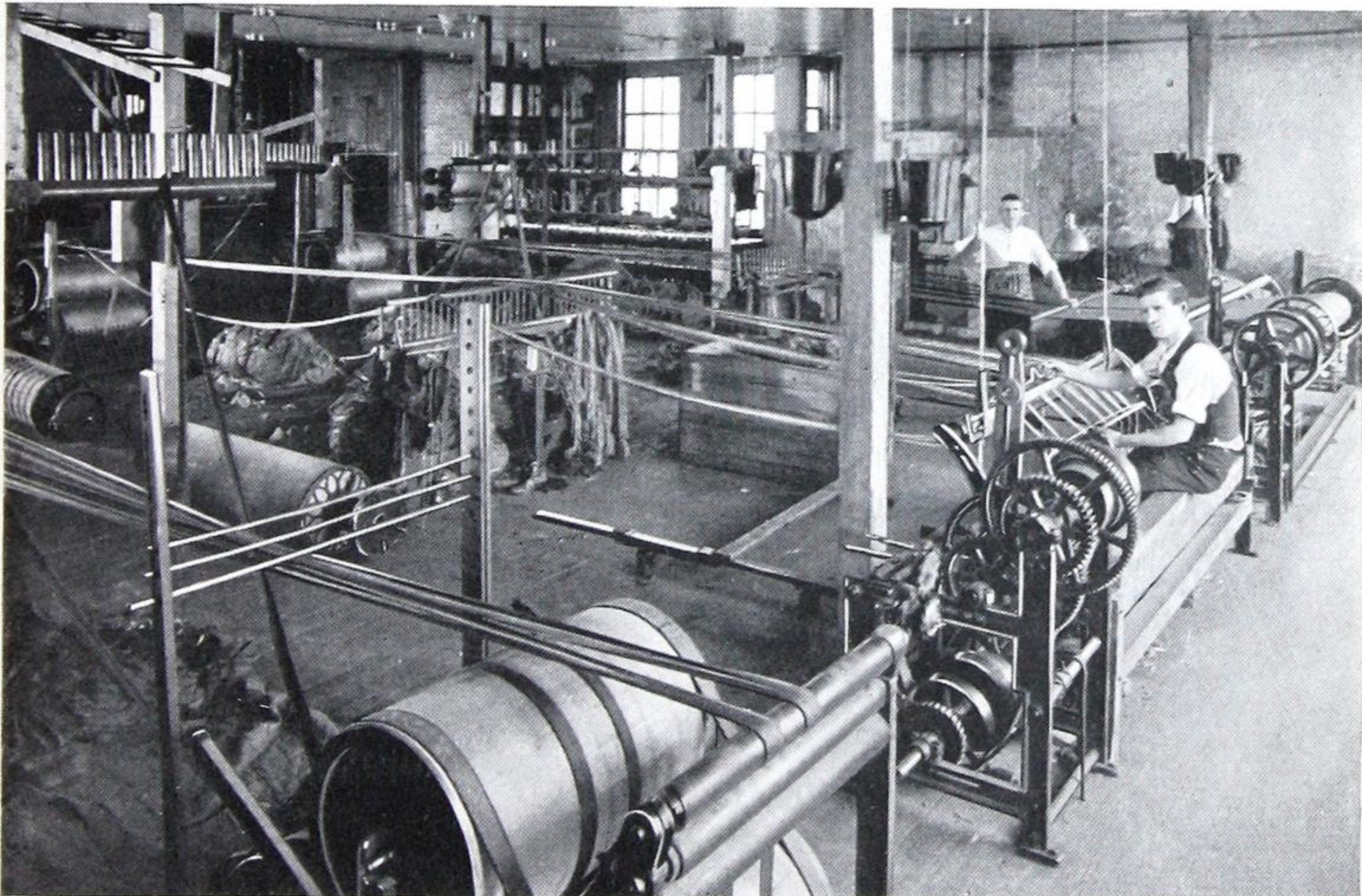
Winding Yarn from Skeins to Bobbins. They Fill the Shuttles With Which the Tapestry is Woven

artist to the woven Tapestry. That is where Mr. Jacquard's invention came in, the system of punching round holes in a cardboard to correspond to the design of the artist.

Then the different yarns colored exactly to meet the ideas of the colorist are strung on the loom and controlled by the Jacquard system. These long ends of yarn are prepared on Beaming Frames, sometimes each thread being over a thousand yards long, and it is a special craft of its own, to be able to lay the warps, and the experienced beamers require many years of practice.

When these warps are used up, another beam takes its place, and to twist the threads in requires skill and diligence and also covers a separate branch in the textile industry, and the workers are known as Twisters. To keep the looms going, ammunition in the form of yarn from the shuttles must be constantly supplied. They are wound on spools, or bobbins, usually by girls, on special spooling and winding frames.

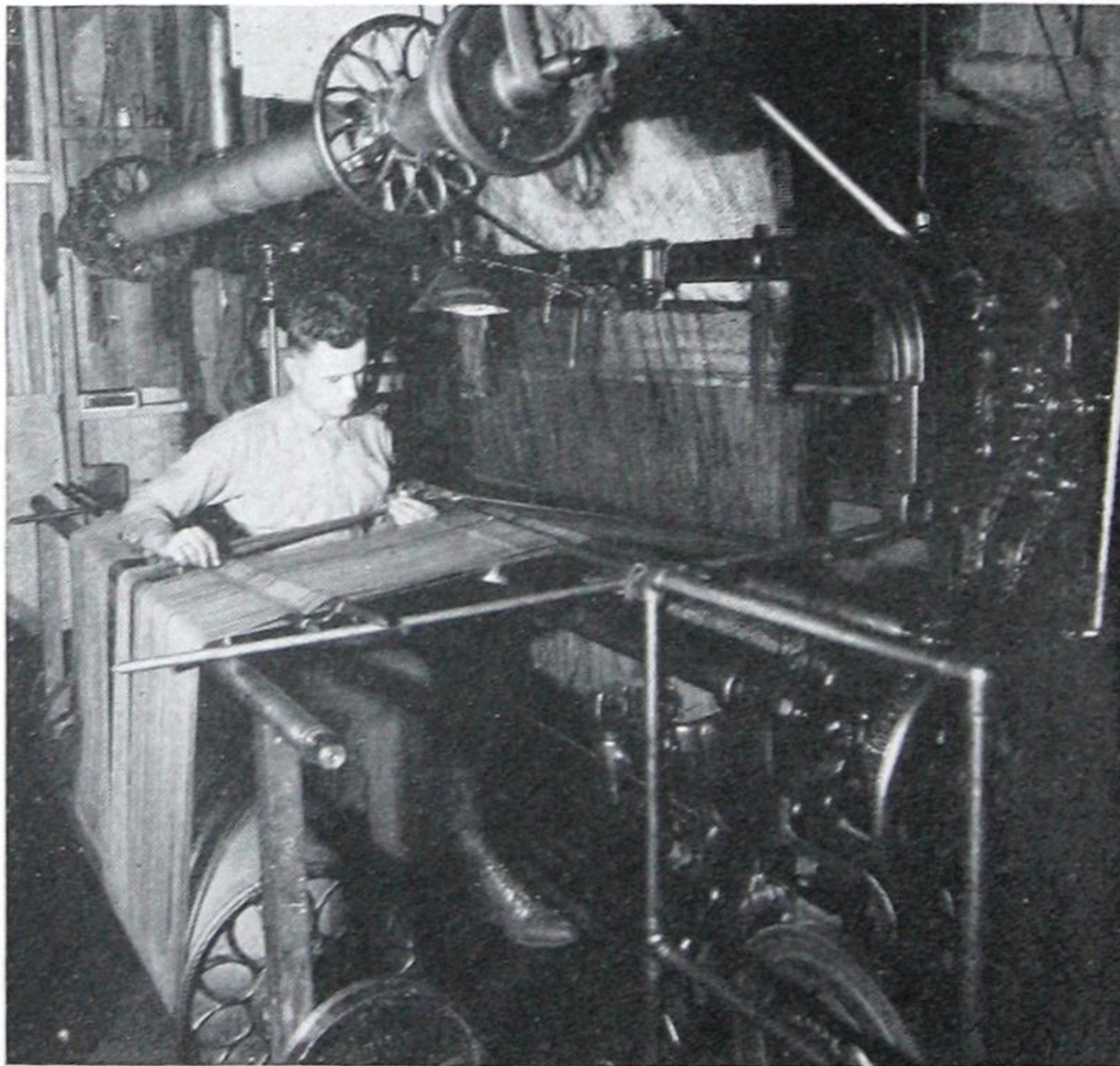
In spite of the fact that the personal touch of the weavers is not as emphatic in the present state of manufacturing as it was in the days of old, the individual expression is still being created and is of an inestimable value toward further progress of the industry.



Long Threads of Yarns Laid Out in Colors and Beamed for Weaving

ROMANCE IN MAKING TAPESTRIES

LA FRANCE TEXTILE COMPANY located in the world's greatest Tapestry center, boasts of craftsmen to whom fine Tapestry Weaving is a true art rather than a profession. Unique standards which are set for the workmen impose no task to which they are unequal. They know the standards by which quality Tapestry is measured, and they know the real fundamentals of permanence and durability, which makes the American Spirit in particular. They have been schooled with the thought that if a few minutes extra time spent on a piece of work means the difference between real quality and a commonplace job, the time thus devoted is well spent and well given.



Twisting in a New Warp

As part of the Artistic Education, the study of Tapestry is most important. The panels are full of suggestions to designers in all branches of applied arts. The decorative value of composition has long been appreciated and many eminent artists have sought inspiration from the older school of Gothic Tapestries.

The increasing demand for Tapestries and the high prices paid for them have made the acquisition of Technical and Historical knowledge invaluable.

However, the scope of interest for the modern quantity production Tapestries is still greater in designs and colorings that are slowly and surely forming an American School and are original from blind reproduction of imported fabrics. We are particularly indebted for promulgation of such spirit to the Philadelphia School of Design for Women, as the students of this school are performing wonderful work toward bringing classical and modern designs of worth into the Tapestries and thus educating the public



Cloth Examining

to discriminate between Artistic and ordinary fabrics.

It is the purpose of the LA FRANCE TEXTILE COMPANY to promote a



Finishing of Tapestry

constant interchange between the schools of applied art and the men who are in charge of the practical end of the industries.

It gives a new impulse to the study of applied arts, and one of the most hopeful signs, at the present time, for the study of art, in general, is

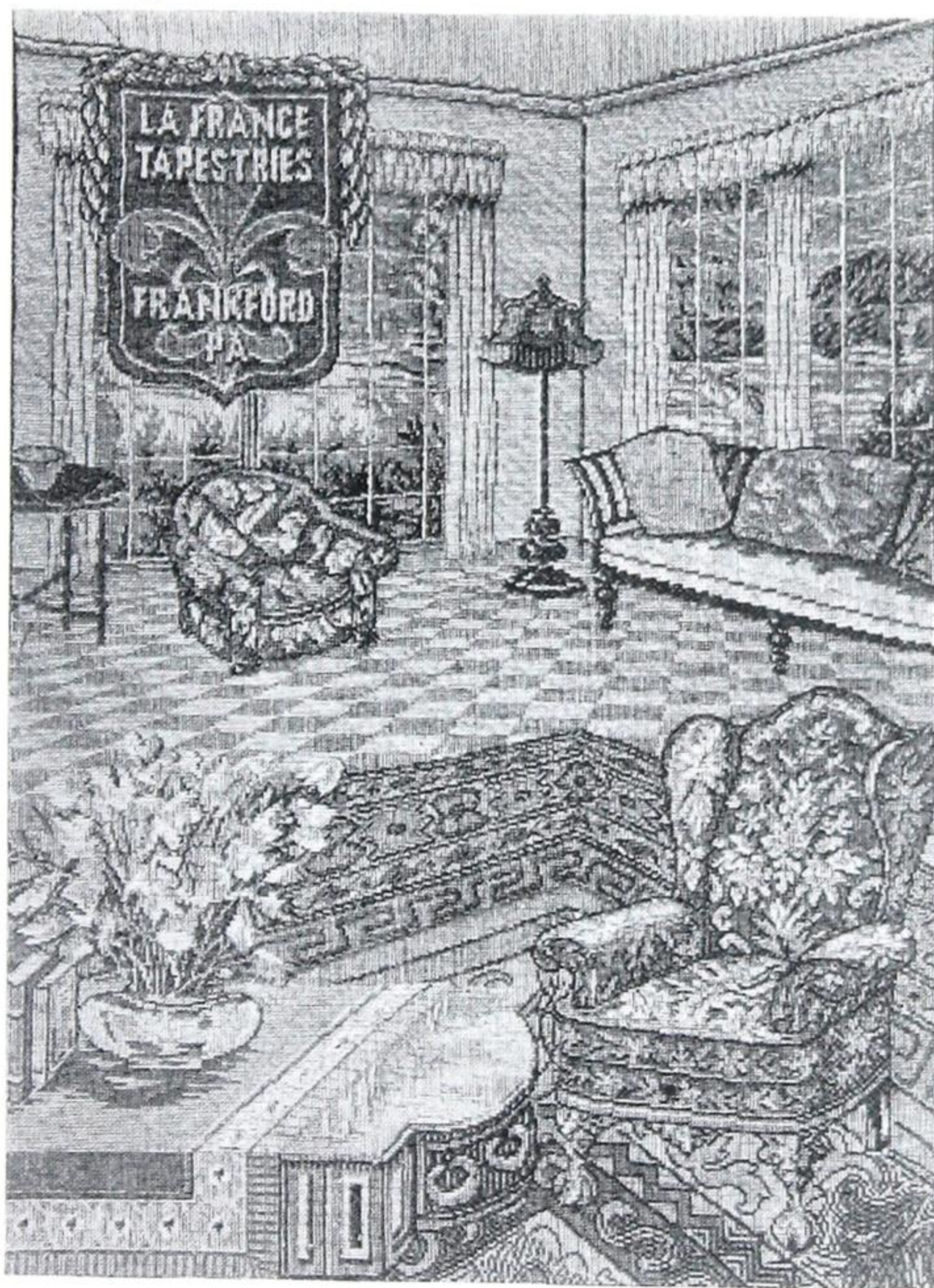
being traced to the popular desire regarding the History and Technique of Arts and Crafts.

It is difficult in this brief booklet to give a complete description of the manufacturing methods connected with weaving of Tapestry, and we hope that illustrations which show the most important processes, will assist the reader.

There is no question that the industry in general is making gigantic strides and will become a permanent factor in America, as the demand shown by the people for Tapestries proves their appreciation of it.

It will be a great stimulant to see that interest intensified because it will tend to make the standards still higher. Even now the depth of tone, richness of color and exquisite gradation of tints are easily obtained in Tapestry and it also demands that crispness and abundance of beautiful detail which was the especial characteristic of fully developed Mediaeval Art.

Finally, we feel that Tapestries may be looked upon as mosaic of pieces of colors made up of dyed threads, and capable of producing ornaments of any degree of elaboration, within the proper limits of duly considered decorative work. The first thing we consider in designing Tapestries is the



First Calender in the world woven on the looms of
La France Textile Company

force, purity and elegance of silhouette of the objects to be represented, and it is characteristic of the American School that nothing vague or indeterminable is admissable.

Designs on pages 4, 8, and 16 printed by courtesy of The Philadelphia School of Design for Women.



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